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Female Fantasists: Re-visioning the Archetypal Warrior

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Female Fantasists:

Re-visioning the Archetypal Warrior

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BY

Tammy M. Bear-Tibbs

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ABSTRACT

This thesis discusses female archetypal warriors in several fantasy novels written for children and adolescents. The novels examined include A Wrinkle in Time, A Wind in the Door, and A Swiftly Tilting Planet by Madeleine L'Engle; The Mists of Avalon by Marion Zimmer Bradley; Dragonflight, Dragonquest, The White Dragon, Dragonsong, and Dragonsinger by Anne McCaffrey; and The Tombs of Atuan and Tehanu by Ursula K. Le Guin. The thesis argues that, by expanding gender roles and portraying their female characters as strong archetypal warriors, these authors force a re-thinking of existing archetypal criticism. Using Jungian archetypal theory, traditional archetypal criticism, and specifically feminist archetypal criticism, the study presents these writers as pioneers in the struggle to change gender views and re-vision the image of the archetypal warrior to promote the female warrior as distinct in both voice and character.

Archetypal patterns abound in children's literature, perhaps because writers for children believe that "children are more open and sensitive than adults in their responses to archetypes" (Tymn 28). Because of their sensitivity, children are receptive to new archetypal patterns that flow against previously established images that place males in dominant roles like that of the warrior, while women are restricted to roles like mother or maiden. Feminist archetypes, in particular, are abundant in children's literature because the genre has been marginalized by critics and therefore provides "safe ground" for pioneering efforts. Feminist archetypal critics are among those pushing against existing archetypal criticism, seeking to establish new and distinct female archetypal patterns that differ from existing gender-based archetypes which are controlled by the world's patriarchal structure. As a result, many feminist writers are turning to children's and adolescent literature as a vehicle for establishing these new patterns.

Feminist archetypal critics, including Annis Pratt, Estella Lauter, Carol Pearson and others, wish to revise the theories of the Swiss psychologist Carl Jung and use the archetypes as "a feminist tool for re-examining and re-evaluating patterns in women's experiences as they are revealed in psychotherapy, studies of the arts, myths, dreams, religion, sociology, and other disciplines as well" (Lauter 16). And women fantasists for both children

and adolescents are among those writers whose works reflect this revisionary trend and push toward an amendment of existing archetypes. Authors such as Madeleine L'Engle, Marion Zimmer Bradley, Anne McCaffrey, and Ursula K. Le Guin are forcing a re-thinking of existing archetypal criticism by expanding gender roles and portraying their female characters as strong archetypal warriors. In order to show how this re-visioning works, we can examine the current state of archetypal criticism, focusing specifically on Carol Pearson's The Hero Within: Six Archetypes We Live By as a way to examine the female warriors included in this study. Following the examination of the characters, this study reveals how female warriors are significant as models for the re-visioning of the male warrior archetype. Before showing how this revisioning works, however, we first need to examine the female heroines in relationship to the established warrior archetype.

Definition of Project

The warrior figures encountered in L'Engle's Kairos series, Bradley's The Mists of Avalon, McCaffrey's Dragonriders of Pern and Dragonsinger of Pern series, and Le Guin's Earthsea series illustrate a range of portrayals of the woman warrior. L'Engle stands at one end of the range with a warrior who does not question the restrictions imposed on female warriors from outside, and Le Guin ends it with a warrior who not only questions but also actively combats the structure which imposes

restrictions on female roles. Our warriors therefore represent a continuum, with each character serving a different function in the push for archetypal re-visioning. In L'Engle's A Wrinkle in Time, A Wind in the Door, and A Swiftly Tilting Planet, books which are part of the author's Kairos series, the woman warrior is Meg, who fights to save those she cares about from the evil Echthroi that threaten them. Marion Zimmer Bradley's warrior woman is Morgaine, a priestess of the Goddess, who fights both to keep Avalon from fading into the mists and to retain the worship of the Goddess in Britain. Both of Anne McCaffrey's female protagonists, Lessa and Menolly, are warriors who strive to achieve individualized goals. In Dragonflight, Lessa fights to regain her rightful position as heir to her family's lands, and later she struggles to save Pern from the threat of Thread. In Dragonquest, Lessa is again fighting, but this time she fights to unify the divided ranks of Pern's citizenry. In Dragonsong, the warrior-figure Menolly fights for the freedom to be a harper, or musician, and in Dragonsinger, she battles the gender biases in the Harper Hall. And in Le Guin's The Tombs of Atuan, Tenar discovers power as the Priestess of the Tombs, but only in Tehanu does she use her power as a warrior to challenge the male power structure which dominates the world of Earthsea.

Because existing assumptions about the warrior archetype are "male" assumptions, we must find new criteria to judge the study's female warriors. Pearson

says the "typical" heroic warrior is one who "takes a long, usually solitary journey, saves the day, and rescues the damsel-in-distress by slaying a dragon or in some other way defeating the enemy" (The Hero Within 1-2). L'Engle, Bradley, McCaffrey, and Le Guin depart from this definition of the warrior to varying degrees. These fantasy writers cannot fashion their female warriors according to this definition of the warrior because their charcters are not "typical" warriors. Nevertheless, the authors do bestow on their characters the knowledge, the strength, and the courage to be female heroes and warriors in a male world.

Our fantasists, however, have their work cut out for them since they are fighting against the status quo. Georges Dumezil's work The Destiny of the Warrior and Lord Raglan's The Hero: A Study in Tradition, Myth and Drama are representatives of existing studies of the warrior, studies that assume that "the hero is male" (Pearson, The Hero Within xx). Dumezil, for instance, excludes women almost entirely from his study. Dumezil makes a single reference to "Athena the warrior," but this reference does little to promote the cause of women as warriors because Athena, as a goddess, can be excused for stepping outside the boundaries set up to restrict mortal women (98).

Like Dumezil, Raglan excludes women from his study, discussing the hero as a male construct. In Chapter XVI of his book, for example, Raglan discusses 21 heroes, including gods, Biblical heroes, Greek and

Egyptian heroes, and heroes of legend. Each of the 21 male heroes fits Raglan's description of the great hero: "After passing his tests and winning his victories, the hero marries the daughter, or widow, of his predecessor, and becomes king" (Raglan 191). Women like our four fantasists, however, question such blatant dismissals of the literary heroine. Their female warriors encourage readers to ask why Raglan's definition does not read, "After passing her tests and winning her victories, the heroine either marries the prince or rejects him entirely if she so desires, and becomes queen."

Unlike Dumezil and Raglan, some male critics must be credited with recognizing the potential of women to be heroes. Critical studies like Joseph Campbell's The Hero With a Thousand Faces and Max Luthi's The Fairytale as Art Form and Portrait of Man, for example, admit female heroes into their studies. They do not, however, acknowledge the differences between male and female heroes, the distinction between male and female power. Luthi writes, "When we refer to the fairytale hero in the following discussion, we also include the fairytale heroine, even when it is not explicitly so stated" (135). Campbell too recognizes the possibility of female heroes, but refuses to make a distinction between heroes and heroines: "The hero...is the man or woman who has been able to battle past his[/her] personal and local historical limitations to the generally valid, normally human forms" (19).

Defining Feminist Archetypal Criticism

In answer to studies like Raglan's and Dumezil's which portray the archetypal warrior as a man who goes off to slay dragons, feminist archetypal criticism argues that it is necessary to expose the power of female archetypes so women are no longer helpless victims of existing male archetypes. Annis Pratt argues that Jung's concept of archetypal patterns, like Campbell's and Luthi's concept of the hero, is obviously gender-biased because of the lack of distinct attention paid to female archetypal roles.

> Jungian psychoanalysis tends to assume that archetypal patterns derived from male experience are applicable to women's as well. As a consequence, female archetypes are interpreted according to male patterns, and the male patterns may be allowed to eclipse women's experience altogether. The feminine may be reduced to an attribute of the masculine personality rather than seen as an archetype deriving from women's experience that is a source of power for the self. (Pratt, "Spinning..." 97)

Like Campbell and Luthi then, Jung assumes that males and females occupy archetypal roles in identical ways. Jung postulates that males and females are united because their collective unconsciouses have "contents and modes of behavior that are more or less the same everywhere and in all individuals" (Jung The Archetypes and the Collective Unconscious 4). And because Jung seemingly ignores gender differences on an archetypal level,

feminist readers are dissatisfied with his conclusions. In "female" archetypes such as the mother and maiden, Jung does examine women as separate entities, but only because the archetypes themselves force such an analysis, and even then he defines the female archetypes in relationship to men. More often, however, Jung completely ignores women when considering male-dominated archetypes like the hero or warrior, refusing to acknowledge the possibility that female warriors might exist and flourish in a conducive environment.

As a result of Jung's bias, Naomi Goldenberg claims, feminist archetypal critics have only two options if they do not change the assumptions of the archetype or redefine the concept: either "to accept the patriarchal ideas of the feminine as ultimate and unchanging and work within those" or "to indulge in a rival search to find female archetypes, one which can support feminist conclusions" (Lauter 9). Our four female fantasists embark on a search to find or create a new female warrior archetype. Estelle Lauter views Jungian theory as "a map to be redrawn rather than abandoned in the exploration of still unfamiliar territory" (Lauter 18). Therefore, feminist archetypal critics need a metaphorical cartographer to begin redrawing the map.

Carol Pearson's Efforts as a Feminist Archetypal "Cartographer"

Carol Pearson's archetypal study, The Hero Within: Six Archetypes We Live By, provides one of the most

detailed feminist archetypal maps available at this point. Pearson's study narrows the infinite field of archetypes to six non-gender-biased archetypal images which she considers essential in life and literature: Innocent, Orphan, Wanderer, Warrior, Martyr, and Magician. Although most studies of the archetype, and of the hero/warrior archetype in particular, assume "that the hero is male or that male and female heroism [are] essentially the same," Pearson acknowledges and, in fact, emphasizes the differences between male and female archetypes (The Hero Within xx). Pearson summarizes each of her chosen archetypes on the basis of eleven general character traits, beginning with the archetypes' goals and concluding with their tasks and achievements.[1]

Focusing on the warrior, Pearson claims, "the initial phase of the Warrior archetype defines a patriarchal way of perceiving and arranging the world, one seen dualistically--as a clash between opposing issues, ideas, or forces--and hierarchically, so that the main concern is always who and what is superior or more worthy. The hero's task is to defeat or subject whatever is inferior, within or without, to his will" (81). In Pearson's schema, however, female warriors often refuse the male warrior's tenet which "defines life as a contest" (81). Instead, female warriors "integrate care with mastery" (82).

The warrior's goal, according to Pearson, is strength

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1. Pearson charts the characteristics of her six chosen archetypes on pages 20 and 21 of The Hero Within. The following warrior characteristics are taken from Pearson's chart.

and effectiveness. Traditional male warriors desire power over others, but female warriors desire strength so they can "change their worlds by asserting their will and their image of a better world upon them" (Pearson, The Hero Within 76). Too often, Pearson says, male warriors "have forgotten that the point of the battle or the contest is to make the world a better place" (86). The goal of strength and effectiveness is therefore the same for both men and women warriors, but the rationale behind the goal is what distinguishes the female warrior from the warrior of tradition.

The warrior's worst fear, according to Pearson, is weakness and ineffectuality. All warriors undoubtedly fear failure. The traditional male warrior, however, considers passivity synonymous with failure, a consideration that is often rejected by female warriors. Pearson identifies a group of "pseudo-Warriors" (most often identified with males) who simply masquerade as warriors, "covering fear with bravado" (81). These warriors fight simply to prove their courage, but often do not have a sense of what they are fighting for. Female warriors fight neither to prove their courage nor to show their lack of fear; instead, they struggle to overcome fear because it can weaken or destroy their internal convictions and assertions.

Pearson claims that typical warriors respond to their dragons by slaying them. She adds that "Warriors must be tough-minded and realistic in order to change the world by slaying dragons. They need to be able to look their

adversary in the eye and say, `You are a dragon and I am going to slay you'" (79-80). However, Pearson offers an alternative method for dealing with dragons, a method rejected by male warriors but often employed by female warriors. Pearson justifies and staunchly defends flight as a valid way to deal with dragons: "Women heroes often...flee dragons!...Women tend to assume that it simply is good sense to run from danger" (The Hero Within 3). The warriors of this study not only employ both of these techniques, but also expand Pearson's list of responses by frequently cooperating with dragons. By working with dragons rather than against them, a method that is rarely employed by male warriors, female warriors increase their effectiveness.

Warriors serve as evangelists for a cause, according to Pearson, but the female warrior's method of conversion differs from the traditional male technique. Male warriors, believing that life is a contest with winners and losers, often convert by the power of the blade, a concept examined in detail in Riane Eisler's The Chalice and the Blade: Our History, Our Future, which will be examined later in this study. Women warriors, however, use their less violent powers of language and intellect to convert others to their side.

Pearson recognizes that warrior figures learn best when they have an incentive to achieve. Warriors are often motivated by competition, but while both female and male warriors respond to competition, their motivations differ. Men are motivated by the desire to triumph in the

"contest" they have defined life as, while female warriors desire knowledge as a way to gain acceptance in their societies and to improve their chances of personal success.

In their personal relationships, Pearson says warriors attempt to change and manipulate others to please themselves. Most male warriors attempt to change others to suit themselves, but many female warriors refuse to accept this method because it indicates a hierarchy of personal worth based on individual perception. As a result, female warriors learn to accept others, pushing for change only when the change is humanitarian.

Emotionally, Pearson says warriors repress or control their feelings to prevail or achieve. Male warriors, for instance, seldom show fear, and they certainly never cry. Female warriors can repress their emotions to prevail, but, unlike male warriors, female warriors realize the benefit of sometimes harnessing their emotions as a source of power.

Physically, warriors are fit, existing in a world where discipline is often important for survival. Male warriors, however, emphasize physical discipline while female warriors stress the importance of balancing both mental and physical discipline.

Pearson argues that warriors work hard for their goal and expect to be rewarded for their efforts. She adds that warriors are fond of material goods and often seek to become rich through their efforts as warriors. Both

male and female warriors work hard to achieve their ambitions, but female warriors more often work for less selfish and less tangible rewards than traditional warriors. Male warriors work to earn personal glory, as well as fame and riches, while female warriors work to improve their surroundings or to eliminate some form of repression in their lives.

Pearson's final characteristic involves the warriors' tasks and achievements. Warriors, Pearson says, exhibit confidence, assertiveness, and courage, characteristics that demand respect. In this trait, male and female warriors coincide almost entirely. Although women's motivations for being warriors differ from men's, the final outcome relies on the warriors' confidence, assertiveness, and courage, regardless of gender.

Because Jung's conclusions do not consider the possibility of female warriors, his work with the archetype is too limited to allow a positive analysis of the warriors in this study. But Pearson's characteristics allow for and encourage the possibility of female warriors. Therefore, Pearson's schema allows an examination of how the study's female heroes embody the role of female archetypal warrior.

Characterizing Four Female Warriors Using Pearson's Schema

In L'Engle's Kairos series, Meg takes the warrior's initiative to protect those she cares about. Meg

initially describes herself as "the snaggle-toothed, the myopic, [and] the clumsy," distancing herself from the typical trappings of the male archetypal warrior and exposing her inherent consciousness of her position as a female striving to satisfy the male ideal of beauty and acceptibility (L'Engle, A Wrinkle in Time 90). Because L'Engle's character is thus concerned with the traditional stereotypes which limit females to the roles invented by men, Meg is more limited in her scope than this study's later female heroes. Yet Meg is nevertheless a warrior. As Carol Pearson and Katherine Pope point out in their book Who Am I This Time? Female Portraits in American and British Literature, "Whether a female character is seen as heroic depends on the author's point of view.... Thus the traditional woman in her role as lover, mother, worker or friend may be presented as a warrior" (243). So Meg, traditional as she seems, is a candidate for Pearson's warrior archetype; however, because Meg's warrior characteristics surface only when those she cares about are in trouble, her power as a warrior relies on the depth of her emotions.

Meg's warrioring goal is strength not for herself, but for others; she values her own abilities, in fact, because they can serve others. In each of L'Engle's books, Meg is at her strongest and most effective when she gathers her strength to fight for her family and friends, and so part of her warrior power comes from sharing her strength. In A Wrinkle in Time, Meg takes Calvin's hand "to offer him strength and comfort" when he

is distressed, and later in A Wind in the Door, she tells herself that "she must be strong for Charles Wallace now, so that he could draw on that strength" (A Wrinkle 90; A Wind 167). This tendency of Meg's to be strong for others enables her to avoid apprehensions about assuming a non-traditional female role. Pearson explains this saying, "Women's socialization to receptivity poses analagous difficulty for them. They may be able to fight for others and not for themselves..." (The Hero Within 87). L'Engle, however, seems to use this attribute of Meg's to enhance, rather than diminish, her character's power.

Meg struggles to control her fear because that fear prohibits action. Unlike the traditional male warrior, Meg is not afraid to admit her fear. When she must return to the evil planet of Camazotz in A Wrinkle in Time, she is afraid. And because she is angry with her own misgivings, she lashes out at her father. She later apologizes for her angry words, products of her weakness: "I tried to pretend that it was all your fault...because I was scared, and I didn't want to have to do anything myself" (L'Engle, A Wrinkle 180). Despite her constant fear of failure, however, Meg is successful in all three books in the series. In A Wrinkle in Time, she saves Charles Wallace from the compelling evil of IT, while in A Wind in the Door she again saves her younger brother by "filling" the enemy Echthroi, "holding" them, and finally "naming" them (L'Engle, A Wind... 201-203). Meg's "naming" of the Echthroi is significant because she takes as her own the power of naming, a formerly male power.

(In the Bible, for instance, it is Adam, not Eve, who names the animals.) And in the final book of the series, A Swiftly Tilting Planet, Meg "kythes" vital information to her brother, sending it "in a language deeper than words" in an effort to again overcome the evil Echthroi and prevent a world war (L'Engle, A Swiftly... 36). We should therefore note that Meg's strength alone cannot conquer her fears, but her concern for others empowers her to overcome her trepidation.

Pearson's dragons must be viewed as metaphorical enemies to the wholeness and satisfaction of our characters, since many of our warriors cooperate with literal dragons in their efforts to slay metaphorical ones. Meg's many dragons include those things that threaten the safety of Charles Wallace. When she overhears a boy from her school comment about her "'dumb baby brother,'" Meg responds immediately to this perceived threat. She throws "her books on the side of the road and tackle[s] him with every ounce of strength she ha[s], and as a result, she arrives home "with her blouse torn and a big bruise under one eye" (L'Engle, A Wrinkle... 12). In the second book of the series, Meg attempts to protect Charles Wallace from another "dragon," the genuine threat of a fatal disease that is destroying his mitochondria. She enters Charles Wallace's mitochondria with the cooperation of her friend Calvin, the school principal Mr. Jenkins, and a wise and generous cherubim [sic] named Proginoskes, who represents the dragon-figure in the series. Thus significantly, one of

Meg's quest companions is dragon-like. While inside the mitochondria, Meg, aided by Proginoskes, goes off to slay metaphorical dragons, plunging heedlessly into "the irrational tarantella" of farandolae who are trying to kill Charles Wallace's farae (L'Engle A Wrinkle ... 193). Meg therefore does not consider diversionary tactics, but confronts her enemies on a dragon-slaying quest.

Meg's concern for others is the the most frequent force behind her warrioring efforts to evangelize others. In A Wind in the Door, Meg must convince both Calvin and Mr. Jenkins of the danger Charles Wallace is facing because his mitochondria are dying. "Uppermost in Meg's mind...was the need to prove that she [was]n't making something up, that the wild tales she had told Calvin were real" (L'Engle, A Wind... 49). When she succeeds in converting Calvin to her side, they join forces in an attempt to convince Mr. Jenkins of the reality of their situation, although Calvin says, "Adults take longer at this kind of thing than we do, particularly adults like Mr. Jenkins who hasn't [sic] tried new thoughts for a long time" (L'Engle, A Wind... 163). Meg is therefore the strongest converting factor in L'Engle's novels because she has the warrior's desire to recruit and "evangelize."

In her personal relationships, Meg attempts to change Mr. Jenkins, the high school principal, in a way that will benefit his character. Meg begins the Kairos series with an antagonistic attitude toward Mr. Jenkins, but in A Wind in the Door, she tries to change his outlook to give him a sense of self-worth. She tells him that

everything and everyone has a place in the world, emphasizing her point with the well-known proverb concerning "the kingdom [that] was lost...for the want of a horseshoe nail" (L'Engle, A Wind... 179). Meg's attempt to change Mr. Jenkins is ultimately successful, and he tells her, "After our--uh--recent experiences, the old red schoolhouse is going to be easier to enter each morning. Now I think that I am going to find upgrading an elementary school a pleasant change, and at the moment it seems a quite possible challenge" (L'Engle, A Wind... 207). Her desire to change Mr. Jenkins is thus unselfish.

Meg also differentiates herself from the typical male warrior in her use of emotion. Because Meg's power depends on her emotions, she is unable to repress or control her feelings. Instead, L'Engle's protagonist harnesses her emotions, using them as some of her most powerful weapons. Because male warriors repress their emotions, they are depriving themselves of a weapon that Meg finds forceful and effective.

Meg's work ethic involves her effort to keep her brother Charles Wallace and the rest of her family safe. Because her concern is for her family, she works hard on family-oriented projects, and her only reward is the continued safety of her brothers and parents. Meg is uninterested in financial rewards, but the additional reward Meg desires beyond the security of her family is social acceptance. Meg works to be accepted in a society that seems to reject those who are different. Meg acknowledges her envy of her twin brothers, Sandy and

Dennys, but she envies their ability to adapt to the world around them rather than their material possessions. She says, "'I hate being an oddball...It's hard on Sandy and Dennys, too. I don't know if they're really like everybody else, or if they're just able to pretend'" (L'Engle, A Wrinkle... 19).

Although Meg lacks confidence in her powers to fit in at school, she has confidence in her abilities when necessary, and she is courageous when the need arises. On Camazotz, for instance, Meg says, "I've got to be brave.... I will be," and she is (L'Engle, A Wrinkle... 126). After narrowly escaping with her life, Meg returns alone to Camazotz alone to face and defeat the evil of IT. Also, Meg is not only courageous herself in the face of danger, but she also boosts her companions' flagging courage. When Meg, Calvin, and Charles Wallace initially arrive on Camazotz, for instance, Meg asserts herself as the leader and bolsters the courage of her companions. Calvin wants to turn back, but Meg says, "'Come on.... Come on, let's go.... You know we can't go back'" (L'Engle, A Wrinkle... 96-97).

L'Engle's traditional Christian views keep Meg bounded by the role of the traditional Christian woman, but L'Engle pushes Meg into the warrioring frontier. So although Meg does not completely transcend traditional passive female roles, she remains a strong character, playing a vital, important and even heroic role in each book of L'Engle's Kairos series. In the first two novels, A Wrinkle in Time and A Wind in the Door, for instance,

Meg's contribution to the action is essential to the resolution, and even in the third book, A Swiftly Tilting Planet, she contributes, albeit in a smaller way, to the success of the quest.

Like L'Engle's series, Marion Zimmer Bradley's The Mists of Avalon advances the re-visioning of the warrior archetype in her innovative retelling of the Arthurian legend. In a book written for adolescent readers, Bradley weaves the story of King Arthur into a new plot seen through the eyes of women. Bradley captures the overall life experience of women in her novel: the ambitions, the hopes, the desires, and the fears of the women behind King Arthur and his legendary Knights of the Round Table, experiences unique to the female gender. Bradley's women are almost without exception powerful figures, but each gains her power from a different source. Morgause, Arthur's aunt, garners her power from sorcery, while Viviane's power comes from her holy office as Lady of the Lake and of the Holy Isle of Avalon. Arthur's mother Igraine, as well as Niniane and Nimue, also wields power, as does High Queen Gwenhwyfar, the wife of Arthur and paramour of Lancelet.

Although these women are strong, however, they wield power that often results from their positions in traditional female roles. Viviane's power as priestess, for example, comes from a role not unlike that of a nun or abbess, a role that is traditionally female, and Gwenhwyfar's power come from her status as queen, a traditionally "permissible" role for a woman. But it is

Morgaine, daughter to Igraine and half-sister to Arthur, who embraces the power of the female archetypal warrior, a power distinct from male power. Bradley mentions "an island of women warriors who made weapons and tutored the war chiefs in the use of arms," as well as the "stronger women [of the Tribes who] had fought at the side of men," but these sword-wielding warrior women, by-products of the male archetypal warrior, disappeared into Avalon's past before the current age (Bradley 90, 275). Although she herself doesn't recognize her warrior character, Morgaine embodies the female warrior. Morgaine says, "In my time I have been called many things: sister, lover, priestess, wise-woman, queen...," but her significance is not her fulfillment of these traditional female roles, but her unconventional role of woman warrior (Bradley ix).

Like Meg's strength, Morgaine's strength depends upon concerns that are outside of her individual needs and desires. Morgaine serves as a priestess to the Great Goddess, and she therefore desires power so she can more effectively serve her Goddess. As an agent of the Goddess and heir to Viviane's dream, Morgaine's goal is to bring Avalon back from the mists, while at the same time retaining the worship due to the Goddess in an age when the Christians are converting by the sword. While both Taliesin and Viviane insist that "[a]ll the Gods are one God and all the Goddesses are one Goddess," the Christian Archbishop Patricius brags that "having lately driven out all the evil magicians from Ireland, I come to drive them

forth from all Christian lands" (Bradley 112, 260). In Morgaine's attempts to fight this Christian usurpation, she acts on the Goddess's behalf when Arthur becomes a traitor to the vows he made to Avalon at his king-making. She tells him, "Avalon set you on the throne, Arthur, Avalon gave you that sword you have misused, and in the name of Avalon I now call on you to render it back again to the Holy Regalia!" (Bradley 717). And when Arthur refuses to relinquish Excalibur, Morgaine effectively takes back the protective scabbard she herself had fashioned, requiring it of Arthur as payment for his treachery, treachery that stands in the way of Morgaine's Goddess-centered goals.

As a priestess and a warrior, Morgaine "must learn to conquer fear as she conquer[s] fatigue and hardship and hunger," but this learning proves difficult (Bradley 131). Despite her resolve to be strong and fearless, Morgaine shows what she first perceives as weakness several times in the course of Bradley's storytelling. When Morgaine tries to take revenge on Arthur for his betrayal of Avalon, for example, she is emotionally too "weak" to kill him.

> She had killed before this. She had sent Avalloch without hesitation to his death, and not three days since, she had slain the harmless child in her womb...[and] he who lay sleeping before her was the greater traitor, surely. One stroke, swift and quiet...ah, but this was the child Igraine had placed in her arms, her first love, the father of her son,

the Horned God, the King.... (749)

Morgaine later reveals what her supposed weakness had cost her. "Arthur had Excalibur...I had failed.... I think it was that which hurt me worst, that I had failed, failed Avalon" (Bradley 751). And when Morgaine is asked to mete out death and torture to another traitor, Kevin the Merlin of Britain, Morgaine again shows mercy, sentencing him to death with a single blow rather than death by slow torture. Unjustly, Morgaine views her mercy as weakness. Men who will not kill are "weak" and impotent, and Morgaine views her own merciful actions through the eyes of a traditional warrior existing in a male world. "They will call me, too, traitor and weakling, that he was not taken to the oak grove and there made to scream and pray for death till the very trees shrank from the sound.... Am I only a weakling, that I would not torture a man I once loved?" (Bradley 801). Although her weakness haunts her, Morgaine cannot force herself to murder Arthur or torture Kevin. As the book draws to a close, however, Morgaine recognizes and accepts that her mercy was virtuous justice, not the weakness she first believed it to be.

Morgaine also goes after her dragons with all her strength, strength that she believes is Goddess-given and Goddess-directed despite the fact that she herself determines the identity of the dragons. Morgaine, for instance, sees the forbidden attraction between Lancelet (sic) and Gwenhwyfar and identifies their lust as a dragon that must be dealt with if Arthur's kingdom is to

survive. She tells Elaine, "I love Arthur too well to see scandal destroy what he has wrought here," and so she gives in to Elaine's pleading and manipulates events to insure that Lancelet will marry Elaine (Bradley 524). She does this, knowing full well that by doing so she will incur the hatred of Lancelet, the man whom she herself loves more than any other. Later, Avolloch is the dragon who will destroy Morgaine's plans for North Wales. After Avolloch reveals his cruel and lecherous personality, Morgaine remembers Niniane's words to her: "'Accolon [Avolloch's younger brother] must succeed his father'" (Bradley 666). Upon this remembrance, Morgaine acts immediately to bring about Avolloch's death so Accolon, dedicated to Avalon, will become his father's heir. Summoning the power of the Goddess, Morgaine weaves a spell that will result in Avolloch's death, and thereby she slays another of her dragons.

Among Morgaine's final dragons is Arthur's treachery to Avalon. Believing she is acting on behalf of the Goddess, Morgaine plans to rob Arthur of his sword Excalibur and the spell-woven scabbard that staunches the blood from any wound. In this dragon-slaying venture, however, Morgaine is thwarted by Arthur's undeveloped Sight, which warns him of danger and causes him to cling to Excalibur even in his sleep. And so, refusing to kill the brother whom she loves despite his treachery, Morgaine takes only the scabbard. She knows that without it Arthur will bleed and die like a mortal man, and so her dragon-slaying is not abandoned but simply postponed.

By the end of the novel, however, Morgaine has concluded that much of her dragon-slaying zeal has been misguided. She asks the Goddess's forgiveness, praying, "Mother...forgive me. I thought I must do what I now see you can do for yourself....Be in me too now, and guide me, and tell me when I need only let you do your will..." (Bradley 876). Therefore, early in the novel, Morgaine resembles the "tough-minded and realistic" traditional warrior seeking to slay dragons, but as the novel ends, her words predict that she will give careful consideration to any new dragon-slaying quests in deference to the Goddess she serves.

After becoming a priestess and taking life-long vows to serve the Goddess, Morgaine spends her life trying to convince others that the people of Britain are wrong to turn away from revering the Goddess. Morgaine, for instance, loses no chance to remind Arthur of all he owes to Avalon, and she also reminds Lancelet of his kinship with Avalon as the son of Viviane, a kinship he tries to deny. Morgaine, however, does not limit herself to converting those who reject the Goddess, but also seeks to use the Goddess's power to influence those who disagree with her personally. When Viviane is killed, struck down by Balin in Arthur's court, Arthur plans to have the body buried at the nunnery in Glastonbury. Morgaine argues vehemently against such "sacrilege" and seeks to draw Kevin the Merlin to her side. Morgaine first cajoles him:

Kevin...be faithful now to Avalon and to Viviane's

> memory. Come with me now, tonight. Do not this travesty, but accompany me to Avalon, where the Lady of the Lake shall lie with the other priestesses of the Goddess. (Bradley 504)

But when her initial entreaty fails, Morgaine continues:

> Kevin! In her name who came to you, in the name of the manhood she has given you, I lay obedience on you! Your allegiance is not to Arthur nor to Britain, but only to the Goddess and to your vows! Come now, leave this place! Come with me to Avalon, bearing her body! (Bradley 504-5)

Although she is unsuccessful in her attempts to "convert" Kevin, Morgaine never ceases her efforts to restore all of England to the worship of the Goddess. Yet, unlike male warriors and unlike the Christian priests in Bradley's novel, Morgaine never resorts to violence as a means to convert others to her view.

Unlike traditional male warriors who seek knowledge in response to some outside motivation, Morgaine needs little motivation to learn. As a young girl first travelling to Avalon, she expresses her regret that the journey is over so soon. "'I am sorry to see this journey end. I like seeing new things'" (Bradley 129). When she arrives at Avalon, however, Viviane warns her, "'Now you think only of learning to use the Sight...but it is no easy thing to serve the will of Ceridwen, my daughter'" (Bradley 136). But despite the difficulty involved, Morgaine learns quickly, desiring to earn both Viviane's love and her approval. Morgaine develops the gift of

Sight, learns to read, write, and play the harp, and gathers knowledge of herb lore, healing and spell-weaving, all talents and skills that she needs to earn Viviane's respect and find acceptance as a priestess to the Great Goddess.

When we look at Morgaine's personal relationships, we initially see Morgaine following the example of the traditional male warrior and attempting to change others in a rather sinister way. Morgaine, like Viviane before her, uses others to serve her purposes. Morgaine, for example, convinces Accolon that he will be the tool of the Goddess, bringing King Arthur to ruin and taking his place. Accolon tells Morgaine, "'I never thought to be King. But if you bid me, lady, I must do her will--and yours. Yet to challenge Arthur for his sword--'" (Bradley 676). Morgaine also uses Elaine to get Lancelet away from Gwenhwyfar and then demands payment from Elaine in the form of her first daughter. Elaine vowed that if Morgaine could arrange her marriage to Lancelet, she would give to Morgaine her first daughter to be dedicated as a priestess to Avalon, and years later Morgaine forces Elaine to abide by her oath, telling her,

> If you refuse...when Lancelet comes home, he shall hear from me how this marriage was made, how you wept and begged me to put a spell on him so that he would turn from Gwenhwyfar to you. He thinks you the innocent victim of my magic, Elaine, and blames me, not you. Shall he know the truth? (Bradley 629)

Morgaine then uses Elaine's daughter Nimue to punish the

treachery of Kevin the Merlin. Nimue, at Morgaine's bidding, entraps Kevin with his love for her, but Nimue too is caught in a trap of Morgaine's making. Morgaine forces Nimue to do the work of Avalon (as Morgaine interprets it), and Nimue accomplishes that work but commits suicide when she is unable to accept what she has done. Thus, after trying to force others to do her will, Morgaine is left alone to mourn her mistaken attempts at manipulation.

> I had killed or thrust from me or lost to death everyone in this world I had ever loved.... Accolon was gone, the priest I had consecrated to do that last battle against the Christian priests, Arthur was my enemy; Lancelet had learned to hate and fear me, and I was not guiltless for that hate. Gwenhwyfar feared and loathed me, even Elaine was gone now...and Uwaine, who had been as my own son, hated me too. There was none to care whether I should live or die, and so I did not care either. (Bradley 752)

As the novel ends, Morgaine rejects the male warrior's methods of dealing with personal relationships and embraces the female warrior's idea that change should not be forced because of an individual's selfish desires.

Morgaine, one of the female warriors who represses her emotions to prevail, learns early as a priestess to control her feelings. She is so adept, in fact, that "she had never been able to weep; had never shed a single tear in fear or pain, through all the years of ordeals in the

making of a priestess" (Bradley 155). Even Gwenhwyfar notices the lack of emotion in Morgaine and fears it. "Why did Morgaine look so calm and unafraid? Was Morgaine never afraid of anything, never touched by any emotion behind that cool, unreadable face?" (Bradley 506). Morgaine does lose her tight grip on her emotions when Viviane is slain before her eyes, but most often when her emotions threaten to overflow, Morgaine seeks refuge in "the silence and the numb absence of thought she had been taught in Avalon" (Bradley 303).

Bradley provides abundant information about the disciplined life led by the warrior Morgaine. As a priestess in training, Morgaine learns to "eat only bread and fruit, and sometimes a little fish from the lake, and drink only water from the Well" (Bradley 133). And although these dietary restrictions are lifted when she becomes a full priestess, Morgaine retains these dietary habits throughout her adult life, restricting her food intake to only what is necessary for her survival. And physically, Morgaine grows "strong and hardy from much running and walking," thanks to the virorous requirements of her role as priestess (Bradley 149). Morgaine's training therefore balances both physical and mental discipline, rather than placing emphasis on physical discipline alone.

Morgaine's work ethic as a warrior is based on her dedication to the Goddess. Morgaine works her whole life to keep Avalan from fading into the mists, and she expects the Goddess to bless her efforts. But Morgaine's

hopes are in vain, and by the time Arthur's reign comes to an end, "Avalon...ha[s] gone so far into the mists that it might be with Avalon as it had been with the fairy country when she was young--while a single year passed within Avalon, three or five or even seven years might have run by in the outer world" (Bradley 870). And yet Morgaine truthfully tells Arthur as he lies dying that the two of them had not failed, even though their rewards were not as tangible as they had hoped.

> What I said to comfort Arthur in his dying, it was all true. I did the Mother's work in Avalon until at last those who came after us might bring her into this world. I did not fail. I did what she had given me to do. It was not she but I in my pride who thought I should have done more. (Bradley 876)

Morgaine's expectations are therefore frustrated, but she is rewarded with the satisfaction of a job well done, a reward that would most likely be unsatisfactory to the traditional warrior figure.

Morgaine, like both traditional male warriors and female warriors, exhibits assertiveness, confidence and courage, the achievements that mark a warrior. Unlike Meg, however, who asserts herself only at need, Morgaine always asserts herself, even against Viviane whom she loves as a mother. As a child, Morgaine allowed Viviane to rule her actions, but in a fit of anger an older and more mature Morgaine tells Viviane, "...here and now, I tell you that you have worked upon me and played with me like a puppet for the last time! Never again--never!"

(Bradley 228). And Morgaine never again relinquishes control to anyone but asserts authority over her own life. Although she despises Morgaine, Gwenhwyfar nevertheless admires Morgaine's warrior qualities, traits that Gwenhwyfar herself lacks. After Meleagrant rapes Gwenhwyfar, for instance, she wishes she had some of Morgaine's courage. "Morgaine...would have guessed it was a trap; and she would have used that little dagger of hers, too--she might not have killed him, but he would have lost his desire, and perhaps his ability, to ravish any woman!" (Bradley 516).

Bradley's warrior Morgaine pushes more forcefully than L'Engle's Meg for the re-visioning of the warrior archetype since Bradley places Morgaine in a value system based on a female deity, the Great Goddess, a system which grants women strength because of, rather than in spite of, their gender. Annis Pratt says, "For thousands of years women have been forced to disguise and deny the heady mixture of intellectual, sexual, inventive, political, and procreative powers embodied in the ancient goddesses" ("Spinning..." 101). But Bradley situates Morgaine in a world where those ancient goddesses are powerful forces, and so her position outside male-based Christianity allows a more obvious deviation from the role of traditional male warrior. Morgaine thus swings the archetypal pendulum away from the male warrior and closer to the female warrior. Morgaine says early in the prologue of <u>The Mists of Avalon</u> that she knows "the great secret, which was known to all educated men in our day:

that by what [humans] think, we create the world around us, daily new" (Bradley ix), and Harvey Cox says fantasy "provides the images by which existing societies can be cracked open and recreated. It prevents societies, like thought systems, from being 'closed and ossified'" (82 & 83). And so to prevent Britain's society from becoming "closed and ossified" by the Christian priests, Bradley works to "create the world...new," according to what women think rather than what men think. Morgaine, armed with the determination and drive that are the crux of the warrior mentality, strives to change her world, to bring back the worship of the Mother who treats women with kindness and respect. And thus through Morgaine's character in The Mists of Avalon, Bradley revamps the warrior archetype by acknowledging the importance of women's experiences as warriors.

Anne McCaffrey's warrior characters Lessa and Menolly differ from Meg and Morgaine because they fight almost entirely for their own rights as individuals. Lessa's motives are not necessarily selfish, but her needs as a woman and an individual are sufficient to activate her warrior characteristics. In Dragonsong, part of the Dragonsinger of Pern series, Menolly too is willing to fight for her own needs as an artist and a musician when music is forbidden her at her home in Half-Circle Sea Hold. Marleen Barr claims, incorrectly perhaps, that

> Menolly's strong desire is to create conflicts with the predominant customs of her world--and our world--places where women artists are not welcomed, places

> where adopting a masculine pseudonym improves a woman artist's chance to achieve success. The Hold is a place where imposed guilt eradicates a part of Menolly's self. (Barr 71)

Menolly does not, in fact, seek to create conflict, but Barr correctly predicts that Menolly's actions will lead to conflict. When Menolly leaves the Sea Hold to find freedom, strife results. The conflict, however, is not Menolly's objective, but merely a byproduct of her actions. Menolly is therefore forced to regain her own sense of self by fleeing her home and looking out for her own artistic needs. The purpose of her flight then is a warrior's search for self and freedom, rather than a quest for strife and dissent.

While Meg and Morgaine seek to be effective to serve the needs of others, in Meg's case her family and in Morgaine's case the Goddess, Lessa and Menolly seek strength and effectiveness to meet their own needs as females and warriors. When Dragonflight opens, Lessa has been hoarding her strength and plotting the usurper Fax's downfall for ten slow Turns while effectively preventing Ruatha Hold from prospering, and Lessa's patience is rewarded only a few chapters into the book when Fax is killed through Lessa's manipulation of a tense situation. The dragonriders F'lar and F'nor recognize Lessa's hidden "strength of will developed through hungry, vengeful years," but perhaps more importantly, the dragons perceive and respect her strength (McCaffrey, Dragonflight 120-121). The dragons Mnementh and Canth

relay this message to their riders F'lar and F'nor: "There is a subtle strength in this valley," and they, of course, refer to Lessa (McCaffrey, Dragonflight 27). Like Lessa, Menolly is determined to be effective. Dedicated to her music, Menolly proves her powerful commitment when she flees her home and lives holdless rather than live a life bereft of music. And when she succeeds in making her way to the Harper Hall, Menolly proclaims, "'I may be only a girl, but I'm going to be the best harper in the entire Hall...'" (McCaffrey, Dragonsinger 202). This proclamation of Menolly's expresses an awareness of the difficulties of taking on a role that is identified as male, but Menolly's strength of purpose is sufficient to overcome the difficulties.

Lessa reflects the traditional male warrior in her fear of weakness more than the other warriors of this study, detesting both passivity and timidity in herself and others. Lessa hates R'gul, Benden's Weyrleader, precisely because he is weak and ineffectual, embodying the traits she most fears and despises. She feels angry disgust at R'gul's "current course of inaction as Weyrleader" and considers him "patently inadequate" as a leader (McCaffrey, Dragonflight 88). His overly cautious attitude, "spineless decisions," and undignified weakness are unforgivable to Lessa, who, like the male warrior, considers passivity as synonymous with weakness (McCaffrey, Dragonflight 114). Therefore, Lessa herself doesn't allow herself to show any frailty, for fear of becoming what she hates.

Menolly's fears differ from those of the other female warriors, because Menolly fears the loss of her music more than anything. For instance, when Menolly cuts her hand while gutting packtail fish, Mavi tells her she will never play again, and this infirmity scares Menolly more than death. For Menolly then, being deprived of her music makes her useless and to her own mind "ineffectual," a fate that terrifies her.

Like both Morgaine and Meg, Lessa meets her metaphorical dragons head on, desiring to eliminate any and all obstacles that stand in her way. For example, after Lessa becomes Weyrwoman, Pern is presented with a life-threatening dilemma. Only one Weyr now exists to fight Thread, the silver parasite that attacks from the air and feeds on organic material, while in earlier Turns six weyrs united to combat the menace. As Weyrwoman, Lessa sets out with the help of her literal dragon Ramoth to slay this metaphorical dragon which is threatening Pern. Confronting dragons is a part of her warrior character since Lessa believes that "living [is] more than raising dragons and Spring Games. Living [is] struggling to do something impossible--to succeed, or die, knowing you [have] tried" (McCaffrey, Dragonflight 208). Lessa therefore confronts her problem bravely, despite the risks, by jumping back in time 400 Turns to lead the other weyrs forward into the future.

Unlike the dragons of our other warriors, Menolly's dragon is not a tangible one. Instead, her dragon is the closed-mindedness of her father Yanus. A representative

of a strict and forbidding patriarchal structure, Yanus reluctantly lets Menolly take over as harper when Petiron dies, but "it galled him to admit that, unfortunately, she was the only person in the entire Half-Circle Sea Hold who could play an instrument as well as the old Harper" (McCaffrey, Dragonsong 1). Yanus excuses the need for what is, in his mind, a "deviance" by consoling himself with the fact that it is temporary. He admonishes Menolly, however, to "Behave yourself while you stand in a man's place," showing how strict an enforcer of the existing patriarchy he can be (McCaffrey, Dragonsong 11). Even Menolly's mother Mavi adheres to her husband's view, saying, "'Harpering is a man's occupation...'" (McCaffrey, Dragonsong 8). Although Yanus allows Menolly's deviation when it suits his male needs, he attempts to forbid her deviation when it no longer serves his purpose. And when Menolly disobeys Yanus' edict prohibiting her from indulging in her songwriting, Yanus beats her severly. Unable to defeat the "dragon" of her father's male power, Menolly "slays" it by fleeing outside the limits of Yanus' power, a method Pearson validates. Because Menolly is an adolescent, her decision to flee the dragon is easily acceptable. Because of her youth, Menolly has neither the physical strength nor the life experience to stand up to Yanus' prohibitions which are based on the foundation of Pern's patriarchal society. Therefore, other adults, including Masterharper Robinton, are left to fight and eliminate the dragons that are holding Menolly back. Finally, Menolly, like Meg

and Lessa, works with literal dragons, rather than against them. In Dragonsong, Menolly impresses nine fire lizards, forming life-long relationships with them, and the dragons become her closest and most loyal companions.

Converting people to her way of thinking is an inherited specialty for Lessa. Using her intellect, as well as certain mental powers passed down through the Ruathan bloodline, Lessa influences the minds of people so they say and do what she wishes them to. For instance, Lessa "pushes" F'lar into telling Fax to his face that he must renounce Ruatha, a statement which eventually results in a duel between the two men. Later in the book, when Lessa attempts to "convert" several bronze dragonriders at Benden, she is thwarted only when F'lar intervenes after recognizing her intention. Unlike Lessa, however, Menolly is not involved in any efforts to convert those around her. Instead of changing her environment, which constitutes a "dragon" for her, Menolly withdraws from it. A young girl, Menolly limits her struggle to a personal one rather than fostering a rebellion to change the society in which she lives by force.

More consuming than Morgaine's desire for approval in The Mists of Avalon is Lessa's desire for revenge against Fax, the strong guiding force that allows Lessa to survive ten Turns of drudgery (or slavery) early in Dragonflight. F'lar recognizes Lessa's mental and intellectual aptitude, developed through her struggle for survival, and does "not make the mistake, as others had,

of underestimating her abilities" (McCaffrey, Dragonflight 153). He admits to himself that Lessa's slight, child-sized body hides "shrewd intelligence and resourceful...cunning" (McCaffrey, Dragonflight 153). Lessa here reflects a characteristicaly male warrior, because she learns through a lifetime of competition with Fax.

While Lessa's motivation is revenge, Menolly's motivation to learn is her love of music, a less traditional and more fulfilling motivation. When her mother tells her that her hand will not heal well enough to play again, Menolly protests, "'But the new Harper has new songs.... I don't know the chording. I want to learn...'" (McCaffrey, Dragonsong 41). After she is caught outdoors during Threadfall, Menolly chooses to stay in a cave, far away from the confining rules of her father and the Sea-Hold, because in her cave she has the freedom to nourish her musical aptitude. This desire for artistic freedom in turn motivates Menolly to learn "to supply her own needs," and she discovers that "she [i]s able to do a lot more than she'd suspected she could" (McCaffrey, Dragonsong 85). Marleen Barr says it is only when Menolly escapes the Sea-Hold that "[t]he formerly homebound doer of domestic tasks has become a worldly hunter. Instead of cutting fish--or cutting herself--she can aggressively use her knife to satisfy her own needs," and it is only then that Menolly "can acquire full knowledge of the world" (72). People outside her repressive Sea-Hold home recognize, accept, and encourage

Menolly's mental aptitude and her learning. Jaxom, for instance, concludes, "She was bloody clever, this Harper girl," and Masterharper Robinton too praises Menolly's "knowledge and ability, and...rare talent" (McCaffrey, The White Dragon 141; McCaffrey, Dragonsinger 239).

While most traditional warriors attempt to mold their relationships, Menolly abandons those relationships which she is unable to change. Because she cannot hope to influence positively her father or mother's viewpoint, Menolly escapes her relationships with them and forms new relationships which allow her to exist as she wishes. And because she has learned what it is to suffer when others try to mold her to be something she isn't, Menolly does not attempt to mold others but accepts them as they are, leaving the molding to the adults.

To survive as a drudge so that she can accomplish her purpose, Lessa learns to control her hatred for Fax until she can accomplish her ultimate goal--his death. However, even after she earns security in the Weyr and is no longer faced with a daily struggle to survive, Lessa still refuses to let her emotions show for fear they will be construed as weakness. Following the mating flight of Ramoth and Mnementh, for example, she appears to F'lar to be untouched by emotion. "There was no hint in her composed eyes of the dragon-roused passion they had experienced together yesterday. There was no friendliness about her at all. No warmth" (McCaffrey, Dragonflight 126). Because Lessa was given no choice about the mating flight of her dragon, her sexual initiation was little

more than a rape. Her mating with F'lar was simply a result of the overpowering sexual needs of her queen dragon, a situation which explains the lack of emotional warmth in Lessa's attitude. When Menolly is beaten by Yanus for "tuning" or composing songs, she too restrains her emotions, refusing to give Yanus the satisfaction of seeing her weep. She "bit[es] her lips to keep back the sobs," consoling herself with the knowledge that "his judgement was...harsh. And unjust!" (McCaffrey, Dragonsong 20).

Early in Dragonflight Lessa says, "'For ten Turns, I have worked and waited, schemed and suffered'" to regain Ruatha. "'Ruatha is mine'" (McCaffrey, Dragonflight 56). Lessa works then for Fax's demise, and her expected reward is Ruatha Hold, which she earns but immediately gives up in favor of becoming Weyrwoman. Later Lessa and F'lar work together to gain the cooperation of Pern's leaders, hoping to be rewarded with a planet that is united against its common enemy Thread, a reward that is being realized as The White Dragon, the final novel of the series, draws to a close. Menolly too works hard for her goal of becoming the best musician she can be, but she expects little or no compensation for her efforts. In fact, her low expectations are justified, since the only reward she gets for her "tuning," as she calls it, is a beating from her father Yanus. Later, when Menolly makes her home at the Harper Hall, however, her work is rewarded highly with praise by Master Robinton and others. After hearing one of her "twiddles," Master

Robinton says, "A good song, Menolly, a very good song. Don't doubt yourself so fiercely. Your instinct for melodic line is very good, very good indeed. Perhaps I should send more of my apprentices to a sea hold for a time if this is the sort of talent the waves provoke" (McCaffrey, Dragonsinger 154).

Although Lessa is not greedy, she seeks material wealth more diligently than the other warriors of this study. After coming to Benden Weyr, Lessa ruefully notes the conditions of the "shabby weyr" and bitterly resents the Holds' obvious lack of generosity to the Weyr (McCaffrey, Dragonflight 99). As a solution, Lessa encourages K'net, one of the young bronze dragonriders, to pilfer the Holds to gain needed supplies, supplies that Lessa feels rightfully belong to the Weyr. And later in The White Dragon when the Southern Continent becomes open for settlement, Lessa fights to obtain the richest and most valuable part of the continent as dragonrider land, land that will belong exclusively to the dragonriders of Pern so that they will no longer be indebted to the Holds for their livelihood.

Like both Meg and Morgaine, Lessa demands respect. Her assertiveness, courage, and confidence allow her to manage a weyr, ride a golden queen dragon, and make a 400-Turn leap backwards in time. Her achievements become obvious as the Dragonriders of Pern series develops. Masterharper Robinton, for instance, says of her in the second book of the series, "She's legend already," and adds that "No man of Pern fail[s] of respect for her, or

brave[s] her displeasure, with the exception of F'lar" (McCaffrey, Dragonquest 5). F'lar's exception here is significant because it indicates that despite Lessa's power and strength, her respectability still relies to some degree on F'lar, a representative of Pern's patriarchal structure. Menolly, like Lessa, gains the respect of those around her because of her courage and confidence as well as her talents. T'Gellan, a bronze dragonrider, acknowledges Menolly's bravery and independence, saying, "Great shells, girl, you've lived holdless, outrun Thread, and Impressed nine fire lizards" (McCaffrey, Dragonsinger 4). And in the end, Menolly's courage and confidence are rewarded when she is accepted as a journeywoman at the Harper Hall, an achievement that comes with "rank and status enough to fear no one and nothing" (McCaffrey, Dragonsinger 239).

The world of Pern, like Morgaine's Avalon, is not under the sway of Christianity, yet the society remains patriarchal in its assumptions. Although McCaffrey revisions the role of the female heroine and warrior, she fails to revise on a world-wide scale. For example, although Lessa has power as Weyrwoman, the male Weyrleader F'lar is ultimately the dominant power figure. Property also is passed from male to male on Pern, as in any patriarchal society, and so there are no female Lord Holders. Menolly does push aside the boundaries of the Harper trade, a trade formerly reserved for men, to become "the first girl to be [a harper] in living memory," and therefore gain empowerment as a woman

harper, but she is the exception rather than the rule (McCaffrey, The White Dragon 60). But by integrating characters such as Lessa and Menolly into Pern's society at large, McCaffrey may, in fact, be paving the way for changes in Pern's social structure. Masterharper Robinton tells Menolly that harpers "'are the ones who effect change. Just as we teach with our songs, so we also help people accept new ideas and necessary changes'" (McCaffrey, Dragonsinger 24). Therefore, since the artists and musicians on Pern are accepting the changing needs of a dual-gender society, one can hope that the rest of Pern will accept these "new ideas" and make the "necessary changes." But at the end of The White Dragon, the rest of the Pernese have yet to follow the harpers' open-minded example.

Ursula K. Le Guin's Tenar is the most developed of our women warriors, although in The Tombs of Atuan she measures herself against male norms in the same way Lessa and Menolly do. In The Tombs of Atuan, the second book of the Earthsea cycle, the young and inexperienced Tenar struggles to free herself from the imprisoning Powers of Darkness, but when we discover Tenar again in Tehanu, the final book of the series, she is fighting on a social scale rather than a personal scale. Without ignoring her needs as an individual, Tenar becomes a warrior to challenge Earthsea's male power structure. Yet she challenges that power structure on her own terms. Pearson says that the stronger a warrior is, the less violent she must be, and Tenar, because of her strength, strives to

achieve a non-violent victory (The Hero Within 84). Tenar herself says, "...kings and masters and mages and owners --It all seems so unnecessary. Real power, real freedom, would lie in trust, not force" (Le Guin, Tehanu 221). And so Tenar's power is rooted in her questioning of the male version of reality.

So unlike the other warriors, Tenar's strength changes as she matures from a child to an adult. In The Tombs of Atuan, Tenar is strong, but her power comes from the Old Ones she serves as Priestess of the Tombs. As the novel draws to an end, however, Tenar rejects the power of the Dark Ones, turning instead to Ged the mage as a source of strength, and with him she becomes "strong, stronger than the Powers of the Dark" (Le Guin 114). In Tehanu, an adult Tenar struggles to develop her own individual power as a woman. When she fled Atuan, she "fled from the Powers of the desert tombs," and later in her life but prior to the opening chapters of Tehanu, she rejected "the Powers of learning and skill offered her by her guardian, Ogion" (Tehanu 34). But when Tehanu, Tenar seeks the source of women's strength. Aunty Moss tells her, "No one knows...no one can say what I am, what a woman is, a woman of power, a woman's power, deeper than the roots of trees, deeper than the roots of islands, older than the Making, older than the moon," and she then asks Tenar, "Who dares ask questions of the dark? Who'll ask the dark its name?" (Tehanu 57). And Tenar, empowered by her warrior status, answers her, "I will...I lived long enough in the dark" (Tehanu 57). Before

"[m]en had given her power, men had shared their power with her," but now Tenar seeks within herself to find the source of her strength (Tehanu 33). Tenar thus becomes strong only when she becomes herself, a thing akin to the thistle on the cliff of Re Albi that "nod[s] stiffly as the wind bl[ows], resisting the wind, rooted in rock" (Tehanu 40).

Like the other warriors, Tenar attempts to overcome her fears to avoid weakness. In her lifetime, Tenar must teach first herself and then Therru, the burned and scarred child Tenar has adopted, to control fear. As Priestess of the Tombs in the second book of the Earthsea series, Tenar first learns to push fear aside. When she enters the darkness of the Tombs, she tells herself, "This is my place, I belong here, I will not be afraid" (The Tombs of Atuan 29).By the time Tenar becomes an adult, however, she has truly learned to keep her fear at bay, a skill she must pass on to Therru. She tells the young king Lebannen, "She'll have to learn not to fear [Handy, the man who raped and burned her]. I have to teach her that" (Tehanu 148). And later, she tells Therru, "'You must not fear [Handy]. He wants you to fear him. He feeds on your fear. We will starve him, Therru. We'll starve him till he eats himself. Till he chokes gnawing on the bones of his own hands'" (Tehanu 120). Because fear leads to weakness, Tenar and Therru must conquer their apprehensions to triumph in Earthsea.

Like Menolly, Tenar begins her stint as a warrior by fleeing her dragons. She struggles to overcome the

"dragonish" powers of the dark in The Tombs of Atuan, but she tells Ged, "I don't know what to do....I am afraid of the dark" (The Tombs... 113). Therefore to slay this "dragon," Tenar must flee the dark and "[l]eave the Tombs, leave Atuan" (The Tombs... 113). Ged tells her, "'To be reborn one must die, Tenar,'" and she, a young girl like Menolly, chooses to go with him, leaving her dragons behind. The "dragons" Tenar faces in Tehanu, however, are specific people: Aspen, the Wizard of Re Albi who seeks to destroy Ged and Tenar, and Handy, Shag, and Hake who wish to "punish" Therru and "get back at" Tenar for stealing Therru away from them (Tehanu 190). These men, enemies not only to Tenar, harbor a general hatred of women that is manifested to different degrees, and their wish is to silence Tenar's female voice. But Tenar's method of dragon-slaying is distinct from the other warriors. "She wanted them [the wrongs of the past] all behind her. No retribution, no pursuit. Leave them to their hatreds, put them behind her, forget" (Tehanu 147). Tenar, therefore, wishes to slay her dragons by simply putting them to rest, but unfortunately her dragons are not always willing to rest peacefully. When she is unable to defeat Aspen peacefully, Tenar must rely on the winged, fire-breathing dragon Kalessin, also called Segoy, to come to the rescue. Ironically then, Le Guin's literal dragon slays Aspen, the metaphorical dragon that threatens Tenar's wholeness.

Tenar's attempts at "evangelism" are subtle and unselfish. She attempts to convince Ged that his worth

was not lost with his wizardry and to show Therru that her value remains despite her scars.

> You are beautiful.... Listen to me, Therru. Come here. You have scars, ugly scars, because an ugly, evil thing was done to you. People see the scars. But they see you, too, and you aren't the scars. You aren't ugly. You aren't evil. You are Therru, and beautiful. You are Therru who can work, and walk, and run, and dance, beautifully, in a red dress. (Tehanu 172)

Tenar's job is made difficult, however, because she must convert not only Ged and Therru, but also the rest of the world.

While males desire learning in order to compete, Tenar's desire to learn opens the way to acceptance.

> As a child in Atuan, Tenar had learned how to learn. As a stranger in Gont, she had found that people liked to teach. She had learned to be taught and so to be accepted, her foreignness forgiven. Ogion had taught her his knowledge, and then Flint had taught her his. It was her habit of life, to learn. There seemed always to be a great deal to be learned, more than she would have believed when she was a prentice-priestess or the pupil of a mage. (Le Guin, Tehanu 53)

Tenar leaves Ogion's teaching not because she no longer desires knowledge but because she is more comfortable speaking in her own voice, rather than in the male voice of a mage. Also, Tenar discovers that learning has value

beyond simple knowledge. She explains to Therru, "'strength that is ignorant is dangerous'" (Le Guin, Tehanu 183). And so Tenar tries to teach Therru all that she will need to know to avoid ignorance.

As a child, Tenar/Arha tries to change people and mold them to her will. But as an adult Tenar has learned to accept what she cannot and should not attempt to change. As a child, Tenar convinces Penthe, a childhood companion, to climb the Men's Wall with her and stay past the time for the Nine Chants, although Penthe tells Tenar that Penthe herself will be punished: "'They won't punish you, but they will punish me'" (Le Guin, The Tombs 19). Later, however, in her adulthood Tenar learns to accept others as they are, without trying to change them or mold them. She treasures the burned and scarred Therru, the dirty witch-woman Aunty Moss, and the former archmage Ged as they are without trying to alter them. She even takes Ged to her bed to teach him that his lost power has been replaced with power of a different sort. She also finds him a job tending sheep, not only to give him time to recover from his losses but also to give purpose to his life. This change in attitude in Tenar is perhaps a reflection of Le Guin's own changing consciousness, a change that is made obvious in Le Guin's revision of her essay "Is Gender Necessary?" Between the initial publication of the essay in 1968 and the final version published in 1989, Le Guin's priorities shifted from a lack of concern about gender issues to priorities that seem more feminist. The Tombs of Atuan was written nearly

15 years before Tehanu, and the shift in Tenar's beliefs as she ages and matures may reflect her creator's shifting beliefs.

Tenar represses her emotions as a child, but in adulthood she no longer sees a need for uninterrupted control. As a young child, Tenar does not cry even after the long ordeal of becoming Arha, "the Eaten One." Instead she "lay on her back looking steadily at the dark" without shedding tears, holding back her emotions for fear they would drown her (Le Guin, The Tombs... 7). Later when she and Ged are safely sailing beyond the reach of the Dark Powers, she breaks down and weeps, "cry[ing] for the waste of her years in bondage to a useless evil. She wept in pain, because she was free" (Le Guin, The Tombs... 141). Because she is thus free from her bondage of servitude, Tenar no longer needs to repress her feelings. As a warrior, Tenar can repress her emotions at need, but she also lets them flow freely when it is safe to do so. In Tehanu, however, Tenar's world is no longer secure, and Tenar again struggles as she did in her childhood, to suppress her emotions, knowing that to prevail in the male world of Earthsea she must not give in to her emotions. She is not always successful, however, since she often loses her temper, becoming red like the dragons of Therru's imagination. But when she is unable to control her anger, Tenar, like Meg, harnesses her emotions to serve her.

Like Morgaine, Le Guin's Tenar eats sparsely and fasts often as a priestess in training, sometimes eating

only a "supper of potatoes and spring onions" (Le Guin, The Tombs... 21). When Ged comes to the Tombs, for instance, Tenar "could not ask for food for him. So, aside from stealing some apples and dried onions from the cellars of the Big House, she did without food" (Le Guin, The Tombs 84). Her physical discipline thus allows her to fast without suffering any lasting ill effects, and her physical activities, like her diet, are strictly disciplined. Tenar and the other apprentices, for example, "spent their time at classes and disciplines. They did not play any games.... [M]ost of her day, like theirs, was simply spent working" (The Tombs 13). The difference between Morgaine and Tenar, however, is the amount of individual choice involved. Morgaine chooses a priestess's discipline for herself, while Tenar's diet and regimen is imposed on her by the older priestesses Kossil and Thar.

Tenar, like Menolly, expects little reward for her efforts. Prior to the opening pages of Tehanu, Tenar worked hard as Farmer Flint's wife, spinning and caring for the land, the sheep, and her husband, all without reward. After Flint's death, Tenar stays on at the farmhouse, working to make a living on the land that will one day go to her son, or if he dies, to her husband's nearest male kin. Being female, Tenar expects no reward for her labors, knowing full well that her tenuous position as a female gives no promise of a reward in Earthsea's power structure.

Tenar, as a warrior, is closest to embracing the

female values of a woman warrior. As a child, Tenar conquers her fear of the Tombs and forces herself to return there, "to enter her own domain without terror, to know its ways" (The Tombs 42). And as Tenar grows to adulthood, her courage grows as well. She learns to control her fear, a quality that enables her to gaze without hesitation into the eyes of the dragon Kalessin, and when Kalessin tells her to mount, she does so, becoming a "woman dragons would talk to" (Le Guin, Tehanu 68). Ged once told Tenar that a dragonlord was "'A man dragons will talk to,'" but there is not even a word in Earthsea's language to identify Tenar's achievement as "a woman dragons will talk to" (Le Guin, Tehanu 68). And although Tenar prefers peace to fighting, she assertively fights to protect herself and Therru from Handy, Hake and Shag. When the three men try to enter her home, Tenar "grab[s] up the long, sharp butcher knife from the block, fl[ings] back the door-bolt, and st[ands] in the doorway" yelling "'Come on, then!'" (Le Guin, Tehanu 188). She offers violence then when no other course of action is available. Thus, although she is opposed to violence, Tenar does not stand idle but assertively faces any challenge without fear.

Thus, the warrior most clearly differentiated from male archetypal norms is Tenar, because she strays the farthest from the traditional sword-wielding and dragon-slaying male archetypal warrior. Le Guin presents Tenar's ambitions as a warrior in the context of a female struggle, the struggle to overcome the male power

structure dominating Earthsea, a world which denies women a place in either the language or the laws. Tenar's struggle in Tehanu then reflects the struggle described by Riane Eisler in The Chalice and The Blade: Our History, Our Future.

Eisler contests the long-accepted theory that "might makes right," arguing that the problems of our current patriarchal system are caused by the idealization of the blade, a concept of violence she associates with the world's male population. In her book, Eisler pushes for a new social order based on "the power of creativity and love -- symbolized by the sacred Chalice -- the holy vessel of life" (203). Nearly all of our women warriors fight without traditional male weapons. Meg uses her love and feelings to triumph, Menolly flees to be allowed to embrace her own creativity, and Lessa wields her intellect as a weapon, rather than a sword. Admittedly in Avalon's past, the women wielded swords against their enemies in battle, but by the opening pages of The Mists of Avalon, Morgaine no longer needs a sword to win her battles. Tenar, however, does use a sword, or rather a kitchen knife, but she uses the blade only because the Earthsea power structure is built upon the foundation of the blade. Tenar, therefore, uses the blade as a means to an end, but she does not accept the structure which makes the blade necessary.

Therefore, although all the other female heroes fight with the creative female power of the chalice, Tenar is the only one who questions the male power of the

blade. Tenar fights to establish in Earthsea a social order like that envisioned by Eisler based on "the power of creativity and love." Like Le Guin herself, Tenar does not want a world based on the sword and ruled by violence; she wants the wrongs of the past left "behind her. No retribution, no pursuit....'I don't want / punishment'" (Le Guin, Tehanu 147, 202-203). Throughout the book, Tenar seeks to discover the source of female power and freedom as an alternative to hatred and retribution, but her search is a difficult one. Tenar tells Ged about her dreams of a different type of power.

> 'Arha was taught that to be powerful she must sacrifice, sacrifice herself and others. A bargain: give, and so get. And I cannot say that that's untrue. But my soul can't live in that narrow place--this for that, tooth for tooth, death for life.... There is a freedom beyond that. Beyond payment, retribution, redemption--beyond all the bargains and the balances, there is freedom.' (Le Guin, Tehanu 216)

Therefore, Tenar uses a "psychological" blade to fight her battles, taking part in a silent rebellion that occurs without bloodshed, because she recognizes that the armor of a traditional male archetypal warrior is all wrong for her. "'...I used to think, I could be dressed up as a warrior, with a lance and a sword and a plume and all, but it wouldn't fit, would it? What would I do with the sword? Would it make me a hero? I'd be myself in clothes that didn't fit, is all, hardly able to

walk....So I took it all off' she said, 'and put on my own clothes'" (Tehanu 95).

By casting off the garments of the male warrior, Tenar exposes herself to the dangerous scrutiny and oppressive nature of her society. "In order to become a warrior," Tenar now "must confront the voices within and without that condemn her independence. She risks destruction at the hands of a patriarchal society, which sees her 'unfeminine' action as psychologically unhealthy and in need of remedy or as socially and theologically evil and deserving of punishment" (Pearson and Pope, Who Am I... 243). In Tehanu, Handy, Hake and Shag represent the patriarchal structure, as does Aspen. These men wish to punish Tenar for her "unfeminine" actions as a warrior. Aspen tells her,

> 'You defied me once, across the body of the old wizard, and I forbore to punish you then, for his sake and in the presence of others. But now you've come too far, and I warn you, woman! I will not have you set foot on this domain. And if you cross my will or dare so much as speak to me again, I will have you driven from Re Albi, and off the Overfell, with the dogs at your heels.' (Le Guin, Tehanu 127)

And later Aspen says of Tenar and the child Therru, "'All I can do to witches and monsters is cleanse the world of them'" (Le Guin, Tehanu 240).

But Tenar acknowledges "'Ah...there's all kinds of power in the world,'" and just because the power of the woman archetypal warrior is different than that of the

male warrior does not mean it is weaker (Le Guin, Tehanu 128). In fact, if Eisler is correct, a woman's power, based on the chalice, can be stronger than a man's. Aunty Moss supports this theory when she explains the difference between male and female power to Tenar:

> 'A man gives out, dearie. A woman takes in....Ours is only a little power, seems like, next to theirs.... But it goes down deep. It's all roots. It's like an old blackberry thicket. And a wizard's power's like a fir tree, maybe, great and tall and grand, but it'll blow right down in a storm. Nothing kills a blackberry bramble.' (Tehanu 109-110)

Therefore, male power is a force visible on the surface but lacking a dependable foundation. A woman's power, on the other hand, is subtle, feared by men because it is invisible to their eyes--a hidden threat rooted in the power of the earth. Le Guin says a woman's power and experiences are "the wilderness or the wildness that is utterly other--that is in fact, to Man, unnatural" (Dancing 163). Here Le Guin employs a conventional male-female dichotomy to explain how violence is an exaggerated and out-of-balance use of male power that is balanced by the female embracing the power of the chalice.

Significance of Women Warriors' Voices and Characteristics

Carol Pearson says that in both life and literature "Women have been discouraged from doing battle," a

premise supported by Annis Pratt's research (The Hero Within 85). Pratt analyzed hundreds of British and American novels written by women between 1700 and 1978 and revealed her disturbing findings in an article entitled "Spinning Among Fields: Jung, Frye, Lèvi-Strauss and Feminist Archetypal Theory."

> I was struck by the conservatism of even purportedly feminist writers, whose women characters showed a kind of mindless, tacit accommodation to gender norms. Patriarchal values proved to be far heavier a burden for these women authors than I had expected ....There seems to be some kind of forgotten code or buried script underlying the normative plots which women authors in a patriarchal culture internalize. (95)

L'Engle, Bradley, McCaffrey, and Le Guin, however, have to varying degrees refused to internalize verbatim the script being promoted by the current male regime.

The warrior's voice, including words and language, is one of the most essential sources of power which distinguishes the female warrior from the male warrior. Pearson says, "The Warrior...helps us to speak out and to fight for what nourishes our minds, our hearts, and our souls, and to vanquish those things that sap and deplete the human spirit by speaking the truth about them and by refusing to countenance them or to allow them into our lives" (The Hero Within 75). Therefore, the voices of female warriors are essential as weapons. However, the metaphorical dragons in the novels work to deprive the

female warriors of their voices, and so the warriors are forced to combat the attempts at silencing.

For example, Menolly's father Yanus openly forbids Menolly from tuning: "'I'll have no more of those finger-twiddlings of yours" (McCaffrey, Dragonsong 10). And later when Menolly's hand is crippled after her mother's careless healing of a knife wound, Menolly is even forbidden from singing. At Yanus' direction, Menolly's mother Mavi tells Menolly, "'Don't roar'...'You may sing softly...Or don't sing at all'" (McCaffrey, Dragonsong 63). Also, when Elgion, the new harper at the Sea Hold, attempts to find out who taught the fosterlings before his arrival in the Sea-Hold, Yanus tells him that "'a fosterling had undertaken the task,'" rather than admit that Menolly had taught the children (McCaffrey, Dragonsong 43). And when Elgion seeks the person who wrote several songs he found in the old harper's room, Menolly's brother Alemi denies Menolly's authorship, telling the harper that he doesn't "'know where 'he'[the author] [i]s" (McCaffrey, Dragonsong 95). Not only Yanus and the other males belittle and deny Menolly's work, but she too indulges in self-belittlement, degrading her music to the status of "twiddles."

Tenar too suffers from several attempts to extinguish the power of her female voice. When Ogion the Mage dies, Tenar tells the wizards of Gont Port and Re Albi Ogion's true name, but they ignore her voice. "To her consternation she saw from their expressions that in fact they had not heard the name, Ogion's true name; they had

not paid attention to her," and so she repeats, "'his name was Aihal," (Le Guin, Tehanu 29). The wizards here use a technique described by Russ as simply "ignoring the works" and the words of women (Russ, How to Suppress... 5). Later in the book, after two failed attempts to spell away Tenar's female speech, Aspen succeeds in suppressing her voice. "[W]ith a thong through her tongue," Tenar is robbed of her words and her power, and she is left "having no words that would come to her mouth" (Le Guin, Tehanu 244, 240).

Finally, the Christian priests in The Mists of Avalon attempt to deny the power of the female rituals of the Goddess by forbidding the annual fertility rites of the Beltane fires and clearing the Sacred Groves where the Old People live and worship the Blessed Lady. For instance, King Uriens says, "Father Eian has been at me to forbid the rites...I am tired of hearing his complaints. He has it in mind that if we cut down the grove, then the folk would be content with his blessing of the fields, and not turn away to the Beltane fires" (Bradley 657).

In the same way that Menolly's talent is belittled, Tenar's voice is silenced, and the female rituals of Avalon are suppressed, the works of fantasy writers and writers of children's literature are dismissed as marginal works. According to Joanna Russ, the genres of fantasy and children's literature have been "demoted" to the status of quaint stories outside the realm of realism, written to amuse a body of childish readers.

Demaris S. Wehr also says, "women are spellbound by the power of the word precisely because that is the power which has been denied to them" (35).

The need to find a voice for female power addressed by Le Guin is a major reason feminist archetypal critics seek to differentiate between male and female archetypes. Discussing the warrior archetype, Pearson notes that

> Male and female experiences with the Warrior archetype differ significantly. Men are socialized practically from birth to be Warriors, so their issue is whether they can develop other sides of themselves or even deepen and grow in their experience of the archetype.... For women, the issue is whether they will have the audacity even to enter a contest culturally defined as male, and, if they do, whether they will learn to speak in their own voices, to express their own wisdom. (The Hero Within 85)

Tenar then is the most developed female warrior of the study because she not only has the audacity to enter the contest as the other warriors do, but also learns to speak in her own female voice. She even refuses the powerful language of wizards offered to her by Ogion because it is a male language and thus wrong for her.

Necessary Re-Visioning of Male Archetypal Criticism to Include Women

Because male critics and theorists, including Campbell, Luthi, and even Jung, use "male" language" to discuss female warriors, their works are not acceptable to those who push for archetypal re-visioning. The studies of Campbell, Luthi, and Jung do not acknowledge that women warriors like Tenar can speak in voices distinct from those of male warriors, and so they are unsuitable standards for female archetypal criticism. And unfortunately, the lack of recognition for the female as hero and warrior is not limited to critical studies of the hero. Maud Bodkin laments a similar pattern in poetry written about, and in praise of, heroes. "Since literary art and tradition is, in the main, the work of men, it is as a projection of man's spirit and ideals, not of women's needs, that the archetypal image of the hero has taken shape in poetry" (217). As re-visioners then, Estella Lauter says that feminist writers and archetypal critics' "task is to disentangle feminine archetypes from the masculine warp of culture" ("Spinning Among Fields..." 19).

To transcend this "masculine warp of culture," as Pratt suggests, we must weave a new vision. But Riane Eisler argues that "for new ideas to be translated into new realities requires not only clarity of vision but also the opportunities to change old realities" (170). Perhaps then the best way to change "old realities" is to start by reweaving archetypal images to make women present in the tapestry of the collective unconscious. Mary Anne Ferguson warns that "Archetypes strongly

resist modification by facts and logic and are often fortified by religion," which may explain why L'Engle, whose works are grounded in religious doctrine, fails to completely revise the male warrior archetype (Ferguson 4). Ferguson, however, emphasizes the importance of archetypal modification since "social stereotypes have been reinforced by archetypes" (4). Therefore, if women modify or revise male-oriented archetypal studies, many of the negative stereotypical images of women will give way before the force of positive new archetypal images.

Jung himself said, "All the true things must change and only that which changes remains true," and yet he refused to see that his male-dominated patterns had to change if they were to remain true (Jung, The Archetypes and the Collective Unconscious 51). Jung describes the archetype as

> ...an old watercourse along which the water of life has flowed for centuries, digging a deep channel for itself. The longer it has flowed in this channel, the more likely it is that sooner or later the water will return to its old bed. (Jung, Psychological Reflections 38 & 39)

With this analogy, however, Jung does not take into account the changes he describes as inevitable in all things.

Only recently have women writers begun to tamper with Jung's watercourse, some by chipping away at the existing watercourse to change its course and

others by entering no-man's land with plastic explosives to blast their own experimental watercourses into existence. Feminist critics like Lauter are in favor of altering the existing watercourse, "taking from male theorists what is valuable and modifying it or adding whatever is necessary to make such theory applicable to women's experience," but other critics such as Demaris Wehr are more willing to act as pioneers pushing into brand new territory (Lauter and Rupprecht, "Feminist Archetypal Theory..." 236). Wehr says, for instance, "The Jungian framework, while it gives us a way to integrate unconscious and conscious contents, shows very little awareness of the social conditions that have created certain character types and offers no explicit criticism of traditional female and male roles" (27). In other words, Jung attributes all to nature and nothing to nurture or culture.

Supporting Lauter's view rather than Wehr's, our four female fantasists attempt to re-vision the existing male archetypes and change the path of the watercourse. Armed with something far more dynamic than plastic explosives, L'Engle, Bradley, McCaffrey, and Le Guin use words as their tools, and more precisely they use the words of fantasy literature aimed primarily at children and adolescents. In a general discussion of fantasy in his book The Feast of Fools: A Theological Essay on Festivity and Fantasy, Harvey Cox provides a clue as to why many women choose fantasy as their tool for archetypal re-molding.

> Imagination opens doors that are normally closed to us. Through its power we sneak into forbidden situations, we explore terrifying territory, we try out new styles.... In fantasy, no holds are barred. We suspend not only the rules of social conduct, but the whole structure of everyday 'reality.' In fantasy we become not only our ideal selves, but totally different people. We abolish the limits of our power and perception. We soar. We give reign not only to socially discouraged impulses but to physically impossible exploits and even to logically contradictory events. (62)

Thus because the power of imagination and fantasy can "abolish the limits of our power and perception," the genre is a logical place to begin archetypal re-visioning that seeks to expand female power. And not only fantasy's "no holds barred" attitude is helpful in this revisioning, but the prevalence of archetypes in the genre add to its suitability.

> [A]rchetypes are important in all types of literature in varying degrees, but nowhere are they as plentiful or as prominent as in the myth-based tales or faery tales of high fantasy.... These types of fantasy draw directly from the most ancient well of stories, the very source of archetypes. (Tymn, Zahorski, and Boyer 8)

Both Harvey Cox and Sheila Egoff see fantasy as a genre to be employed and read by those who are unhappy

with existing powers. Egoff, for instance, says that "fantasy has been a vehicle used by writers to express their dissatisfaction with society, to comment on human nature...," and Cox adds that the genre "thrives among the dissatisfied" (Egoff 1; Cox 64). Fantasy allows a new reality, displaced from existing reality and therefore less threatening to the established structure. For centuries, humanity has acknowledged the power of the written word, and governments were among the first to recognize the truth of this power. Censorship is used, for instance, to limit the ability of books to fuel a rebellion, but luckily the censors have not been entirely successful. Fantasy, however, seems less dangerous to the powers that be because it is not "real." Joanna Russ objects to the relegation of science fiction and fantasy literature to the categories of minority literature and "marginal art," but she notes that "[o]nly on the margins does growth occur" (Russ, How to Suppress... 129).

The growth Russ refers to is protected from criticism because fantasy remains disguised as "untruth." Fantasy is a product of the imagination, and therefore few people believe that it poses a serious threat in a world grounded in reality. But Le Guin reveals the flaw of such a belief. In her essay, "Why Are Americans Afraid of Dragons?" Le Guin says, "For fantasy is true, of course [according to a set of presuppositions]. It isn't factual, but it is true....[and] its truth challenges, even threatens, all

that is false, all that is phony, unnecessary and trivial" (The Language... 44). If its ideas are then to be taken seriously, the genre poses a danger to the existing culture. Le Guin describes fantasy as a journey: "It is a journey into the subconscious mind, just as psychoanalysis is, [and] like psychoanalysis, it can be dangerous; and it will change you" (Le Guin, Language... 93).

Despite the beliefs of most Americans and most literary scholars, fantasy has the power to cause shifts similar to the one being promoted by our four authors. Edith Honig in Breaking the Angelic Image: Woman Power in Victorian Children's Fantasy says that children's fantasy was responsible for a dramatic shift in the portrayals of women in literature in the Victorian Age. Honig traces a shift from the "submissive and repressed" Victorian woman to the "liberated female" of the twentieth-century all the way back to Lewis Carroll's Alice's Adventures in Wonderland published in 1865 (3). She claims,

> While the feminist movement of the late nineteenth century was fighting bloody battles, the mode of fantasy was fostering a quiet rebellion fueled only by pen and ink--one that held out great hope for the future equality of the sexes because it worked in a magical way on the minds and hearts of future generations. Imprinted on these young readers of fantasy was an image almost subliminal perhaps, but nonetheless lasting, of the positive force of woman

power. (Honig 8)

In an attempt to foster a similar "rebellion," L'Engle, Bradley, McCaffrey, and Le Guin promote to different degrees their own dreams, hopes, and visions in their works. Marshall Tymn, Kenneth Zahorski, and Robert Boyer have noted that "an increasingly large number of contemporary fantasists are women," but they feel "it is difficult to determine exactly why the number of women fantasists has increased so dramatically of late" (31). If one considers that fantasy has the power to change the roles of women, as Honig suggests, archetypal re-visioning can become an additional source of empowerment for female writers, readers, and critics. The four female fantasists of this study recognize the power of fantasy to change the world and to change readers' perceptions of male-oriented archetypes. And because fantasy is not "realistic" fiction, women fantasy writers can say and do things in fantasy that would not be accepted elsewhere.

Conclusion

The warriors of this study prove that the role of the warrior archetype is defined differently for females and males. But despite the role models provided by fantasy writers, the use of females as warrior figures has not yet found much popularity in literature. Pratt says, "Archetypes are value-free. Like deeply buried stones of uranium, they can be exploited by whoever gets to them first and has the

power to employ them most broadly" ("Spinning..." 134). Males were the first to mine the archetypes, but now female writers are discovering in fantasy a rich new source of archetypal images. L'Engle, Bradley, McCaffrey, and Le Guin have exposed a new archetype, the female warrior, but they need the help of others to mine the archetype to its full potential. Male writers have attempted to define the female warrior in relation to the armored and scantily clad Amazon warriors of myth. Shepherd notes that in the 17th century, for instance, "there are numerous armed women, but they are frequently just sexy fantasies" envisioned by males (8). The women in this study are not mere male fantasies dressed up to play men's games but are real women struggling to redefine the rules of the game in order to portray women's actual experiences.

"Because it has been defined as for men only," Pearson says, "the warrioring archetype is the new frontier for women" (The Hero Within 86). Our female fantasists have taken the first step into this new frontier, doing their part to re-vision the male warrior into new female warriors, champions who fight with the powers and voices of women. Joseph Campbell describes the mythological hero as "the champion not of things become but of things becoming; the dragon to be slain ...is precisely the monster of the status quo" (337). Alone L'Engle, Bradley, McCaffrey, and Le Guin cannot triumph over the status quo, but their warrior figures can reveal the road to victory and change.

Lessa says at the conclusion of The White Dragon that "if you try hard enough and work long enough, you can achieve anything you desire" (McCaffrey 445). If women hope to expand gender roles and create a place for themselves in archetypal studies, they must expend "the effort to become what [they] potentially are," women of power and strength (Norman 4). Women like L'Engle, Bradley, McCaffrey, and LeGuin have provided role models in Meg, Morgaine, Lessa, Menolly, and especially Tenar, but the choice to follow in these warriors' footsteps must be an individual decision. A concerted effort to reject male archetypes as they are applied to women may require some sacrifice; women may have to speak in their own voices and risk ridicule and suppression. But Le Guin points out that the only alternative is bleak: "The price of unquestioning acceptance is silence" (Language 216).

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